

THE
MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence:

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 1, 1837.

No. LXXVII.—VOL. VI.

PRICE 3d.

VISIT TO MOZART'S WIDOW AND SISTER.

(Continued from last number.)

Saltzburg, July, 1829.

DEAR C.— . . . Mozart's elder son resides at Milano; the younger son, Wolfgang, who is an excellent musician, resides in Silesia, whence he can come only once in three or four years to visit his mother at Saltzburg; and we were so fortunate as to arrive just at the time that he was paying one of these visits of such rare occurrence.

He improves much, upon more familiar acquaintance; that which at first appears apathy in his manner, is only the result of an amiable, indolent goodnature. In person he resembles both his parents; but the form of his skull is remarkable; Dr. Gall, it seems, was much struck with its width and height.

He dined with us at our inn, after our interview with his aunt Mme. Sonnenburg, and chatted most pleasantly respecting his father, whose memory he venerates in the highest possible degree.

When we asked him respecting his own compositions, he shook his head, and said emphatically, "teaching, alas! destroys all ideas worth committing to paper." "Besides," he continued, "my name is a burden to my fame, so much is expected from a son of the great Mozart." He told us that his father's greatest admirer, he considered to be Joseph Haydn; that this great man always acknowledged Mozart's superiority, and when a proposal was made for one of these artists to come to England and write an oratorio, Haydn modestly said, "I must go first, otherwise they will never bear my music after yours." He never saw young Mozart when a child, but tears came into his eyes.

Hummel, when a boy, was placed under Mozart's tuition, but the master's numerous occupations, and the pupil's tender years, prevented much benefit accruing from these instructions.

After an early dinner, we went to take coffee with Madame—we found her reading in her garden, which is beautifully situated half-way up the Nonnenberg, and full of flowers, with vines trellised up the sides

of the mountain, among which, seats are conveniently placed, commanding one of the finest views in the whole world. The picturesque town, palace and churches to the left; mountains of various form and size in front; and the River Saltzer flowing beneath. Here to sit with such companions, and have "good talk" of the great genius, was exquisite delight:—but even here would regrets mingle, that *he* was dead, and that he had during life experienced so many sorrows; that ignorance and pretence should be overpaid, whilst great composers nearly starved. It is evident that Mozart killed himself with over-exertion; he could never wholly abstract his mind from musical thought; even when he played at billiards, or conversed with his friends, his mind was at work; necessity and inclination both induced this habit, which overtoiled the system, and would have produced early death, even had he not been attacked with the fever which carried him from this world so suddenly. The widow and son both disbelieve the assertion, that Salieri (his rival and enemy) poisoned him; although the latter raved of the deed during his dying moments; but as Salieri had embittered Mozart's life by his intrigues and cabals, he may be truly said to have poisoned his existence, and it was this thought which probably pressed upon the dying wretch. Amidst "all the ills which *poor genius* is heir to," there are still many bright hours, many moments of bliss, which none but the privileged few attain. The gratified feeling of triumph when Mozart completed a new score; the mingled emotions he must have experienced, whilst writing a mass of thanksgiving for his wife's recovery from the pains of child-birth; the exultation with which he answered the Emperor Joseph II., when the latter asked him why he did not marry a rich wife, "I trust, sire, my genius will always procure the means of maintaining the woman I love." He was in the right; his genius certainly supported his vaunt; but generosity to others, and carelessness of money-making for himself, kept him poor whilst living, and left his family involved in debt, when he was taken from them. When the youngest son was thirteen years old, a concert was given, at which he played, and the proceeds were distributed amongst the creditors: many persons who think but slightly of musicians and public performers, would not have acted with similar disinterestedness. Most of Mozart's copyrights were given away, others sold for a trifle, and the rest were stolen. The Germans complain that Weber was not sufficiently recompensed by the English, yet he realized nearly £2,000 for his *Oberon*, such as it is; whilst Mozart never received so many florins from his countrymen, for the whole of his works. Mozart was fond of reading, and admired Shakspeare even in the translation—the son said he esteemed his father "the Shakspeare of music," a term which V. has often applied to him. Madame confirmed the anecdote that the quartett in D minor was written whilst she was in childbirth of her eldest son; and says, that Mozart's agitation, and her cries of suffering, are to be traced in several passages. The mass of thanksgiving, before alluded to, he afterwards altered to the cantata of the "*Davide Penitente*." When his operas were completed, he would say, "I shall gain but little by this; but I have pleased myself, and that must be my recompense." When urged to write for the common ear, he refused: "I shall always write as well as I can." His own music often affected him to tears. He was once so overcome whilst

singing the quartett "Andrò ramingo," that he was forced to quit the party, and did not recover his composure till some time afterwards. Madame repeated also the anecdote of her sitting up all night with him whilst he wrote the overture to "Don Giovanni." It was often his practice to write until two o'clock in the morning, and rise again at four. What an exertion for one of his delicate frame!

Before we left, young Mozart played several of his father's works; after which, we strolled through the picturesque streets, visited the Manège, the Maximilian Gate, cut in and through the solid rock, and then supped altogether at our inn. Madame is very cheerful, and young-looking for her time of life; extremely simple and temperate in her diet. She says "she goes to bed with the chickens," and will therefore probably attain a great age—we have planned a pleasant little excursion in the neighbourhood, for to-morrow, from which I expect much enjoyment. * * *

Ever yours, most affectionately,

M. S. N.

(To be continued.)

CHURCH MUSIC :

OF THE PROCEEDINGS ADOPTED BY THE COUNCIL OF TRENT FOR ITS REFORMATION : AND OF PALESTRINA'S EXERTIONS IN ITS BEHALF :*

BY WILLIAM J. THOMS.

THERE are few greater names in the history of Music than that of Giovanni Pierluigi da Palestrina, commonly called the Prince of Music, but who might with equal propriety have been designated the Reformer of Music, since to his genius and perseverance are we indebted for the greatest improvements ever effected in Ecclesiastical Music. The nature of his labours on this subject, has however been so much misrepresented in this country, from a variety of causes, that we feel we shall be doing an acceptable service to the readers of "THE MUSICAL WORLD," in laying before them a detailed statement of the various circumstances attendant upon the reformation effected in the music of the church during the life time of this great composer.

The story commonly related on the authority of Antonio Liberati, and Adami, and which (on the authority of Dr. Burney we presume) Mr. Hogarth has repeated in his volume of "*Musical History, Biography and Criticism*," is as follows: "Palestrina's most celebrated composition, is a mass called *Missa Papa Marcelli*, which is the admiration of musicians to this day. Of this production, it has been related, that the above pope being offended at the absurd and unmeaning complication of sounds, of which such compositions then consisted, determined to banish them altogether from the church; but that Palestrina, then a young man, entreated his holiness to suspend the execution of his decree till he should have heard a mass of his composition; and that this request being complied with, the pope was so delighted

* It is proper to observe, that this paper is principally derived from *Baini's Memorie Storico-critiche*, &c. di Giovanni Pierluigi di Palestrina, &c.—W. J. T.

with the grave and dignified simplicity of Palestrina's Mass, that music was restored to the favour it had lost."

Of the "*Missa Papæ Marcelli*," we shall treat hereafter, and on another opportunity, at some length, (using as our authority, Baini, who has collected much curious information upon the subject) provided we are encouraged by our readers "to bestow all our tediousness upon them," but as the real facts of the case are very different from those just related, we shall here content ourselves with remarking, that there is not the slightest grounds for supposing, either from the evidence of contemporary writers, or from the existence of any decrees upon the subject, that Pope Marcellus the second ever contemplated the banishment or reformation of the music of the church. The fact of his having worn the papal crown for the space of three weeks only, and having on the eighth day of his pontificate been seized with the fatal malady which terminated his existence, renders such a supposition highly improbable.

It shall now be our endeavour to examine historically, in which sittings, and after what manner, the Council of Trent made the reformation of church music the subject of their consideration, and whether Palestrina was in any way conducive to its protection.

A number of writers have asserted that Palestrina, by his works, induced the Council of Trent to set aside their resolution to banish music from the church, which resolution they had arrived at in the 22nd and 24th assemblies of the council under Pius the Fourth, and had determined them to be contented with considering the means of its improvement. We shall now refer only to those writers who flourished nearest to the time.

Lelio Guidiccioni, writing upon this subject, in a letter of the 16th January, 1637, to Bishop Jos. Maria Suares, thus expresses himself:

Thus the fathers of the Council of Trent agreed to a resolution, for the issuing of a special decree for the prohibition of music in the church; being induced to do so, as I believe, by the trifling and effeminate graces introduced into the singing, and which appeared by no means suited to the sanctity of God's worship. On this very day a mass was performed, which Palestrina had written expressly for the purpose, and with his greatest skill, by desire of the Legate of Carpi, who differed in opinion with the council, and defended the cause of music. The exertions of the Legate, the remarkably pure style of the work, and the energetic manner in which it was performed, all contributed to the maintenance of music. The holy fathers no sooner heard these chosen harmonies, than they changed their resolution and suspended the decree. Music henceforth revived under the influence of Palestrina, and was wonderfully disseminated throughout the whole Catholic world."

Pietro della Valle, also, in his essay "*Della Musica dell' Età nostra*," addressed to the above mentioned Guidiccioni, says—"Among the compositions for the church, since I have begun to speak of them, must I expressly praise that celebrated mass by Pierluigi, which you are so delighted with, and which was the cause of the Council of Trent's not having abolished music in the church."

That the statements of these two writers accord with one another, is

of course obvious. But that the truth may be thoroughly established, it will be necessary that we should touch upon the history of that council, more especially at those dates, which are most important with regard to the object of our enquiry. The sources of information, which, as faithful historians, we have thought most deserving of being employed—are, first the diary (in manuscript) kept by Lodovico Bondoni, the master of ceremonies to the council—next two hundred and thirty-six manuscript letters, from Trent, written by Muzio Caleno, Archbishop of Zara to Cardinal Cornara at Rome between the 3rd October 1561, and 6th Dec. 1563, lastly the History of the Council by Father Sforza Pallavicino—and the writings of Rainaldi and Spondano, the continuators of the Ecclesiastical Annals of Baronius.

From the first to the twenty-first sitting of the council, music was never mentioned. In the 21st sitting the articles for the consideration of the 22nd sitting were arranged by the Imperial Commissioners, and a deputation chosen for the consideration of the improprieties which occurred in the performance of Mass, and among these the subject of the music was introduced. In this 22nd, the following resolution among others was confirmed. "*Ab ecclesiis vero musicas eas, ubi sive organo, sive cantu lascivum aut impurum aliquid miscetur, (Ordinarij locorum) arceant, ut Domus Dei vere domus orationis esse videatur ac dici possit.*" In the 23rd sitting there was no mention made of music; it is only said in the 18th article of Reform, where it ordains the establishment of schools, that the boys should there be instructed in singing—"Grammatices, *cantus*, *computi ecclesiastici*, *aliarumque bonarum artium disciplinam discent.*" In the 24th sitting, however, among other subjects, that of the Reform of Church Music was taken into consideration. For of the forty-two points of which the matters under discussion consisted—the third referred to the abolishing of too frivolous music from the church. These forty articles were, in the beginning of August 1563, communicated to the commissioners of the Princes, previously to their being proposed to the holy fathers. The imperial Envoys accordingly, on the 10th Aug. 1563, transmitted them to the Emperor Ferdinand, who in his answer of the 23rd of that month, speaking of the 3rd article, which referred to the abolition of music of too frivolous a character, remarked that it would not be well to banish figural music entirely, since it was not unfrequently a strong incentive to devotion.

This remark of the emperor's was quite in consonance with the views of the council, as expressed by them in the resolution which they came to at their 22nd sitting.

Loudly and warmly as many of the other articles of Church Reform were discussed, the subject of music appears to have led to nothing of the sort. In the 25th and last sitting of the Council it was not even mentioned.

It now remains for us to examine how far the statements contained in the letter of Guidiccioni are correct. In the first place, it is stated that the legate from Carpi, (at that time Rodolfo Pio) who differed in opinion with the rest of the council, took the cause of music under his protection. To this Bainsi replies, that this cardinal was never sent by Pius the Fourth to that council, although dispatched by him on many

other missions, on which account he was commonly styled *Cardinale Legato*.

It is farther said that the holy Fathers had resolved to banish music from the Church; that the decree was prepared, and only waited for the day of the sitting to be confirmed. Now it was by no means so: the Council had never entertained the idea of banishing music from the Church; only in the council of the 11th September, 1562, (previous to the twenty-second sitting) some were inclined to vote that nothing but the 'Canto Fermo' should be retained; but all the other voices having declared with *Ecclesiasticus*, "*Non impediatis musicam*," it was resolved that nothing should be banished from the Church, but merely such secular music as was a scandal to it.

Guidiccioni then proceeds to say that Cardinal Pio defended the cause of music from the threatened evils of the council. But the fact is, on the days of the twenty-second and twenty-fourth sitting, the Cardinal was in Rome; and even though he had heard of the opposition of the Fathers, yet the time between the 11th of September, the day of the preliminary assembly, and the 17th September, the day of the sitting, was far too short to allow of his communicating his wishes by letter to Trent. How then could Palestrina have received the Cardinal's commission, composed a mass accordingly, and then forwarded it to that city?

Guidiccioni next tells us, that the Fathers of the Council having heard this mass, immediately changed their minds, and suspended the issue of the decree. Now for this assertion there is not the slightest warrant in any of the original authorities; the only particular ceremony which took place before the council, in the cathedral of the city where they were assembled, during the whole of their sittings, with the exceptions of two requiems for Cardinals who died while attending the council, was a thanksgiving for a victory over the infidels which had been achieved by the army of the Christian monarchs. And that on this occasion even the six-voiced *Missa Papæ Marcelli* should have been performed is by no means probable. If it was, as there were but nine singers of the Papal Chapel in Trent at that time, they certainly could not, in that great cathedral, filled as it was with people, have performed this grand composition, which is frequently divided into two choirs, in that effective style, in which it must have been executed, to have obtained from the holy fathers so great a boon in favour of the Music of the Church as it is said to have done.

We will now turn to Palestrina and his connexion with the subject under our consideration.

In the year 1560, Palestrina, who was then organist at the Lateran church, presented his beautiful "*Impropéria*," to the singers of the Papal chapel, at the express desire of Pius the Fourth; who was so much delighted with it, that when the master of the treasury, from financial motives, proposed to reduce the pensions of the three singers, who had been dismissed from the chapel in consequence of their being married, and of which number Palestrina was one, the Pope expressly desired that such pensions might suffer no diminution.

In gratitude for this act of kindness, Palestrina presented to the College of the Papal Singers two motetts, namely, "*Beatus Lauren-*

tius," and "Estote fortes in bello," together with a mass for six voices written on the musical scale, under the title "Ut, re, mi, fa, sol, la." Trial was instantly made of these compositions, and they having been found to be most admirable, they were duly inscribed in the great choral books, where they are now to be found in the 38th and 39th volumes.

In the beginning of the year 1563 both these motetts and also the mass were performed in the Papal Chapel with the greatest effect. The beautiful leading in of the voices, the noble fugues and imitations which, though deeply learned, remained most simple and natural, so completely threw into the shade, (especially the mass, although amenable to criticism) the similar compositions written by Josquin and Brumel upon the church-tones, that these last were never afterwards brought forward in that chapel.

One of the most successful ideas of Palestrina is exhibited in the 'Crucifixus,' a Quartett for two soprani and two contralti, and which, on account of its original, noble, and elevated character, is held in the highest estimation and frequently cited as a model.

The satisfaction which his works now excited, determined Palestrina to devote himself entirely to his art. And he was confirmed in this resolution by Cardinal Rudolfo Pio di Carpi, a very cultivated and learned appreciator of rare talent, and who having sought the personal acquaintance of Palestrina, was pleased to admit him, as well as the other great artists of the time, into the most confidential intercourse.

It was to this Cardinal that Palestrina presented his surprising collection of four-voiced motetts for all the festivals of the year, which were published at Rome, in 1563, by the brothers Valerio and Luigi Dorico, under the title "Motecta Festorum totius anni, cum communi sanctorum quaternus vocibus a Joanne Petro Aloysio prænestino edita, liber primus superiorum permissa. Romæ, apud hæredes Valerii et Aloysii Doricorum fratrum brixiensium, 1563. Of this volume four other editions were subsequently published by the author—namely, three at Rome, in 1585, 1590, 1622, and one at Venice, in 1601.

(To be continued.)

CATHEDRAL CHOIRS IN DUBLIN.

MR. EDITOR,—From reading your very entertaining work, I perceive you take an interest in every thing relating to choirs—I shall therefore give you a few particulars relating to our two Cathedral Choirs in this city.

St. Patrick's is the largest; it having, beside the dean, five dignitaries and twenty prebendaries—four minor-canons, and five vicars-choral—these are all clergymen, not one of whom are singers—the duty being performed by seven vicars-choral who are musicians—these gentlemen's names are Messrs. Tager, Buggine, Magarth, F. Robinson, W. Robinson, Dr. Smith, and Mr. H. Bevin; there are also eight boys belonging to this cathedral.

St. Patrick's, during the evening service on Sundays, which commences at three o'clock, is always crowded, it being then quite a fashionable

place of worship. The service is chanted in a very delightful manner, and always concludes with an anthem. I have never heard anthems better sung in any cathedral in England than they are here; it is quite a pleasure to hear the Messrs. Robinson, &c. sing "Ascribe unto the Lord," or "O Lord our governor," (by Sir John Stephenson.) Accompanied on the large organ by their brother Mr. John Robinson—here they are quite at home, and sing far better than in a concert room accompanied by an orchestra.

The cathedral of Christ Church is a much smaller establishment, consisting of the dean (who is also the Bishop of Kildare, and a great admirer of good music) six dignitaries and prebendaries, six vicars-choral, two of whom are clergymen and chant the service, the other four are singers, Messrs. Tager, F. Robinson, Buggine and Magrath. There are besides six stipendiaries, viz. Dr. Smith, Messrs. W. Robinson, Hill, Joseph Robinson, Maley, Bevin, and John Robinson, (organist,) with six boys—you will perceive this choir is composed of nearly the same persons as St. Patrick's—but they can do the duty of both, the service commencing in Christ Church at eleven, and at St. Patrick's at three.

Christ Church is always well attended, and the service very well chanted, and it always concludes with an anthem.

In my next I shall give you an account of the Chapel Royal and University Choirs.

August 26th, 1837.

THE LATE MR. RIMBAULT.

MR. EDITOR,—If you think the following memoir of the late Mr. RIMBAULT, worthy a place in your valuable periodical, it is quite at your service. I am your's, &c.

A CONSTANT READER.

The late Mr. Stephen Francis Rimbault, in whose sudden death the musical world has lost an old and valuable member, was born in the year 1768, and received his musical education from Dittenhofer, Hook, of Vauxhall celebrity, Crouch, the father of the present violoncellist, and Possin, the celebrated contrapuntist; his first productions were original sonatas and songs; one of which latter, called "the Pilgrim," written by Peter Pindar, obtained considerable notoriety; and was, at the period, pronounced by Mr. Knyvett to be one of the best songs in the English language. As a writer of familiar pieces for the piano-forte, Mr. Rimbault has produced more works than any other writer, perhaps, in the kingdom; but generally speaking, there is no very great depth of thought, or variety of style, in his productions; his principal aim being to write for the tyro, rather than the proficient.

He has published a prodigious number of the instrumental works of the great masters, in the way of symphonies and overtures adapted for the pianoforte, with (ad lib.) accompaniments, for flute, violin, and violoncello; and considering the difficulty of giving the effect of an orchestra to so limited a number of instruments, he has succeeded to admiration. Some idea of the extent of his labours may be given in the following list of these works, brought out by Mr. Hodsoll alone:—

Of Symphonies—Haydn 20, Mozart 12, Romberg 4, Pleyel 4, and Beethoven's 1st. Of Overtures—Auber 5, Beethoven 2, Boieldieu 3, Herold 3, Mehul 5, Mozart 12, Paer 12, Romberg 5, Rossini 12, Weber 8, Winter 5, besides single ones of other popular composers, amounting to nearly twenty more. Many of these he has also arranged as duets for two performers on the piano-forte. As an additional proof that he was an industrious man, he has left in MS. behind him a very large number of classical works, arranged as piano-forte duets, amongst which are several of Handel's entire oratorios, Haydn's *Creation*, and his 12 first grand symphonies, called the *Salomon Set*; besides a great quantity of overtures, by different authors. Thus was he indefatigable in his art. As a man of honour and integrity, Mr. Rimbault was highly respected by all who knew him. He held for many years the situation of organist of St. Giles's; and regularly performed the duty there until about eighteen months ago. His loss will be deeply felt by a large family, whom, we fear, he has left in any rather than affluent circumstances.

PROVINCIAL CONCERTS.

MANCHESTER.—Two concerts were given in Manchester on Tuesday and Thursday, the 22nd and 24th, and one at Liverpool (by Mr. Mori) on the 23rd of August. As might be anticipated, Thalberg appears to have engrossed the admiration of his audience. The *Manchester Courier*, in a judicious criticism upon the concerts, says, when speaking of "the lion" of the evening: "We now approach a feature in the performance which sets our powers of criticism at defiance. If we were to write down all we think of Mr. Thalberg's extraordinary and unexampled talent, we should be accounted ridiculously extravagant by those who have not heard him. We did not think it possible that human brains and human fingers could accomplish what we witnessed on this and a subsequent occasion. He possesses an equalized strength of finger, and a vigour and pliability of wrist, which, taken together, we should almost regard as a solitary exception to the ordinary endowments of humanity. In this way only can we account for the amazing facility with which he executes the most rapid staccato passages in chords, and this too with equal power, distinctness, and brilliancy, with either hand. With his left hand he played several variations, all in chords in very quick time, whilst with his right hand he introduced a number of beautiful accompaniments. His audience is one moment wrapped in admiration, the next astounded by some sudden and delightful transition. As regards power and volume of tone, an auditor would be much more likely to imagine that there were four hands at the instrument, than two." The pieces he performed upon the above occasion were, his 'Caprice,' and the Fantasia from the airs in the 'Mosè in Egitto.' When speaking of this last, the same critic says; "It is a magnificent composition, and decisive of his talents as an author. Towards the conclusion, the *preghiera* from *Mosè in Egitto* is introduced, and his manner of successively striking these chords, and the immense tone he produces—albeit without any approach to hammering or thumping—is delightful. At the conclusion, the cries of "bravo," and "encore," were deafening: in fact, we have never seen the enthusiasm of a Manchester audience worked up to a higher pitch; and tranquillity was restored only by his returning to repeat the piece."

On the second evening, the pieces he played were, the fantasia on the 'Russian airs,' and his 'God save the Queen.' Of the first, the same paper says; "It was throughout full of expression. One of them (the Russian melodies)—a sort of chorale—struck us as being powerful and massive to a degree that

we previously thought impossible to produce from a piano-forte; in fact, a full orchestra could scarcely have given it greater effect. The grand fantasia, (upon the national anthem) if not the most pleasing, is decidedly the most elaborate and difficult of Mr. Thalberg's pieces. It is a most astounding achievement, and at its close the room was in a perfect uproar of applause."—It has struck us as being not one of the least of this great player's accomplishments, the power he possesses of preserving the *motivo*, or subject of his composition, constantly floating above the current of varied accompaniments that is proceeding with it: how he should be able (and without any defalcation) with certain fingers of the same hand, to keep the melody going *mezzo forte*, and sometimes with *full strength of tone*, while the other fingers are embellishing it with corruscations of accompaniment, *mezzo piano*, is, in our estimation, as astonishing as it is delightful. His indications, too, of his subject, are so firm and decided, without that hideous snapping which distinguishes the Herz school of players—and which is the most unfeeling of all piano-forte playing.

The singers at the concerts, Mesdes. Albertazzi and Eckerlin, and Sig. Tamburini, have received full justice at the hands of the same critic. The following paragraph, in allusion to the "getting up" of the two concerts, has our full approbation.—"We cannot help expressing a regret that so much vocal talent should have been thrown away upon pieces of such an inferior order. We sometimes find fault with the coolness and indifference of the concert-room audiences; but, when we consider the matter deliberately, we are constrained to admit, that, upon the whole, there is little room for astonishment, and still less for censure. On again taking up the schemes for the two evenings' performances, we find just one of Mozart's pieces in each, whilst Rossini appears in every page of both bills, and Donizetti, Pacini and such like, are plentifully sprinkled about. We conclude this to be the fault of the performers themselves; be it however as it may, appearances go sadly against the musical taste of the present day, and if the directors possess sufficient power and influence to correct the evil as far as this town is concerned, we are decidedly of opinion that it is their duty to use it."

The *Liverpool Chronicle*, in its report of Mr. Mori's concert, after speaking of Mme. Albertazzi in "laudatory terms"—injudiciously "laudatory" we should say, when it proclaims her "a fit successor to poor Malibran" (!!!) "Poor Malibran!" indeed—how fleeting is the fame of a public performer!—after so designating Mme. Albertazzi, and with greatly better judgment dismissing Mme. Eckerlin, the critic concludes in the following style, of the other performers,—“Of Mr. Thalberg we can truly say, that he is the most exciting and wonderful performer on the piano-forte, that it was ever our good fortune to hear. He seems to have formed a style of his own—different from that of John Cramer and Hummel, and entirely different from, and vastly superior to, that of Herz, Kalkbrenner, Czerny, *et hoc genus omne*. It is impossible to give, in words, any idea of his playing—he must be heard to be appreciated—and we pity the man, who could, like a contemporary critic of Thursday last, rise from such a performance, retire to his closet, and write and publish an opinion that the playing was not superior to that of Herz (!!!)—that it displayed "sleight of hand"—that the themes were *perdu*, &c.—We venture with great diffidence to affirm, that the reverse of these three propositions are the facts. From such a description, a person, who had never heard Mr. Thalberg, would scarcely believe he played the subject *with full harmonies with one hand*—whilst with the other he performed an accompaniment, brilliant and appropriate, which even good players might be happy to equal with both hands. In fact, we challenge our contemporary to say whether he ever heard any *two* performers on the piano-forte, produce such splendid effects, as did Mr. Thalberg alone. He must be gifted with most extraordinary fingers—all equal in strength, and with great power of wrist—as well as with a judgment and ima-

gination highly cultivated. In the concluding performance of the evening, he introduced the celebrated Preghiera from 'Mosè in Egitto'—sometimes giving the subject with one hand, and sometimes with the other, with a novelty and majesty of effect which sent us home in a perfect frame of delight. His part of the duet with Mori, was a proof also of the versatility of his talent—it contained no display of rapid execution, but was an additional instance of his being a musician of judgment and taste.

"Of our old favourite, Giubilei, we are happy to say that he is rapidly and deservedly advancing to the head of his profession. To a voice of great power, he unites a superior knowledge of his art, and industry which will almost command success. He is well known and admired as a "Basso Buffo,"—but on Wednesday he gave us a specimen of his talents as a "Basso Cantante" in the fine duetto from the 'Semiramide' of Rossini, 'Bella imago,' which he sung with Mlle. Eckerlin in so superior a manner, as to advance him considerably in the public estimation. Mr. Mori has performed so often before a Liverpool audience, and is so much admired, that it would be impertinence in us to say more than that he maintained on this occasion his well-earned reputation of a first-rate artist. In our opinion, he may safely contend for the superiority as a violin player, with any living performer except Paganini."

REVIEW.

A Collection of Quadruple, Double, and Single Chants, Responses, Gloria Patris, &c. composed and adapted. The whole arranged for four Voices, with an Accompaniment for the Organ or Piano-forte, by Michael Maybrick. CHAPPELL (for the Author.)

The Protestant Church has few chants of first-rate excellence; nor will it ever be much better off, until the Gregorian Music shall cease to be a sealed book to the Establishment. Our fastidious ears, refined by an early and intimate knowledge of the chants of the Ancient Church, (albeit we are no Papists) have become stubbornly sceptical to the claims of certain persons who are for expunging the words "pretty" and "pleasing" from the musical dictionary, as wholly incompetent to express the prodigious greatness of their conceptions in this way. We would recommend these gentlemen to get acquainted with Pope Gregory, and the good old St. Ambrose; and if after that they do not become aware of the real nature of their own claims, why they are no true men,—and so there is an end of it. Mr. Maybrick's collection has excellent stuff in it; but where is the breadth and grandeur of the Gregorian Chants—the undefinable power which holds the ear spell-bound? In the midst of the no-Popery horror of this music, it is amusing to observe the bits of illegal papistical that are smuggled into these collections. Here we have a subject from Haydn's first Mass, set up as a communion response; another from Neukomm, and another from Graun. Among the best chants in the collection are Nos. 12, 15, and 16. These owe their effect to the simplicity of their construction. The transition to the relative minor in the former two is exceedingly fine. No. 15 reminds us a little of Purcell's grand one in C, one of the very few chants of our Church which has an infusion of the Gregorian spirit in it. Besides the above, we may name (although inferior to them) Nos. 1, 13, 14, 21, 22, 26, 27, 28, 29, 31; and 39 and 40, by Mr. Maybrick. Of the rest of the collection, the best are the aforesaid responses from Haydn, Neukomm, and Graun. No. 3 is also a good one.

'The Heavens are telling.' Grand chorus from Haydn's *Creation*; arranged expressly for the organ, but may also be performed on the piano-forte as a duett, by Henry John Gauntlett.—DEAN.

An excellent arrangement of one of the most popular of our oratorio choruses.

All the available features of the score are combined with sound discretion, and they lie well for the hands. It is the fullest arrangement we are acquainted with of this brilliant and admirable composition.

Sacred melodies. The words selected chiefly from the hymns of Bishop Heber, composed and dedicated to the Rev. Dr. Hurlock, by Mrs. Barrett Lennard. Book I.—DUFF.

There are various circumstances connected with these melodies that must recommend them to the socially religious musician. The first is, that they are really elegant as compositions; the next, that they are all original; for, so many of the late publications of sacred music have shown themselves to be mere collections of twenty-times-adapted melodies from the great masters, and with which the most ordinary musician is perfectly intimate, associated perhaps with one or two indifferent attempts at original composition on the part of the compiler, that for some time past we have approached such publications with distrust if not with aversion. Another motive for recommending these "melodies" is, that they are easy, simple, flowing and natural; and are moreover, perfectly English in character. The harmonies are rich and appropriate, without the affectation of contrapuntal knowledge; at the same time we frequently encounter chords and effects, which prove to us that Mrs. Lennard possesses a refined natural taste, as well as a good judgment. These latter qualities have also been displayed in the selection of her subjects for composition—another ground for approval of the work, when we recollect the vapid, not to say trashy verses, under the denomination of hymns, that are everlastingly encountered in the collections of sacred music.

Our last motive for recommending Mrs. Lennard's melodies is, that we have the best authority for knowing that they are *her own*. They are, it is true, not the better on this account, yet it is gratifying to know that we are not giving the authoress credit for accomplishments which are entirely due to some professor, kept out of sight.

Le Retour à Vienne, Introduction, Andante, and Variations, for the piano-forte, with accompaniment (ad. lib.) composed by J. B. Cramer, op. 85.—CRAMER & CO.

The introduction is the best movement. The subject of the march in the allegro à la militaire, and the variations, are neither fortunate in choice nor original in treatment; they are nevertheless excellent practice; and if this be thought cold-porridge-praise, it is the best we are prepared to offer. If we have felt disappointed in this piece, we have been so only relatively; because we are accustomed to look for the perfection of grace in John Cramer.

THE MUSIC OF THE CHINESE.

PERHAPS some of our readers might like to know the opinion of the Emperor Napoleon on the moral influence of music. We can present them with at least his *professed* feeling on this subject; and the passage, in which it is expressed, will, we think, be deemed a curious one. When he was at Milan in 1797 (as General Buonaparte), then pushing his way onward by ceaseless activity, and an address that scorned or neglected nothing, but made of every circumstance that occurred, either an immediate means of advancement, or a provision for some future gain—he was addressed by the Inspectors of the Conservatory of Music at Paris, with a request to use his influence, or his power, to procure for them collections of musical compositions from the Italian towns. In his answer, which is couched in the politest terms, there is the following singular paragraph:—"De tous les Beaux Arts, la musique est celui qui a le plus d'influence sur les passions; celui que le législateur doit le plus en-

courager. Un morceau de *musique morale*, et fait de main de maître, touche inmanquablement le sentiment, et a beaucoup plus d'influence qu'un bon ouvrage de morale, qui convainc la raison sans influer sur nos habitudes."* Napoleon is opposed in this passage to Plato, Dr. Johnson, and Mr. Forsyth the Italian traveller:—but he is supported by Sir T. More, the author of *Utopia*, and by the Chinese Emperors. From the remotest periods, music has been a very principal object of the attention of the Chinese monarchs. It has always been treated in China as a profound science; and they consider it essentially invested with two great powers—that of touching the heart according to all the varieties of expression, and that of delighting and relaxing the mind. In the most ancient times of China, it seems to have enjoyed the highest esteem: it was then called *the science of sciences*; the "rich source from whence all the others spring." Yet unanimous accounts represent Chinese music as somewhat rude and unmelodious to European ears: the question however is, whose ears are in the right? It is very possible that the Greek music, the effects of which on its hearers would appear to us to be either supernatural or ridiculous, might give but little satisfaction to the frequenters of the opera at London or Paris. Moreover, the Chinese repay us scorn for scorn, and are prepared with good reasons to back their contempt. The Père Amiot, in his 'Memoirs on the History, Sciences, and Arts of the Chinese,' narrates, that wishing to make a trial whether refined European music would please them, he played two of Rameau's most characteristic works ('*Les Sauvages*,' and '*Les Cyclopes*'). The good father was both surprised and shocked to find, that though this music had been a long time in great favour amongst his countrymen, it nevertheless made but little impression upon the Chinese. One of the auditors said on this occasion: "our melodies go from the ear to the heart, and from the heart to the mind; we feel them, we understand them; but the music which you have just played to us, we neither feel nor understand, it does not move us." The Chinese, however, were not put fairly in possession of the case here, for the music played to them was *French*; and we cannot help feeling a good deal of respect for the taste of the amateurs of Peking, judging by their decision on such evidence. Whether they would equally have complained of the coldness of Miss Stephens's singing, or of an Italian air, may be doubted; for the same Chinese farther observed "that music is the language of feeling; that all our passions have their corresponding tones and proper language; and therefore, that music, to be good, must be in accord with the passion it pretends to express."—The antiquity of the cultivation of the science of music in China is one of the several proofs of the extreme antiquity of this people. The other nations, with whose records we are at all acquainted, possessed, at corresponding epochs, both vocal and instrumental music; but scientific music, founded on the philosophy of acoustics, and supposing considerable progress in physical and mathematical knowledge, belonged only to the Chinese. This nation has its fables as well as the Greeks; and they attributed to Linghen-Kouei, and Pinmon-Kia, the same power over stones, beasts and men, that Orpheus and Amphion were famed for. Kouei, who lived one thousand years before Orpheus, is said to have made use of the following remarkable words:—"When I strike harmonious chords, the beasts of the fields encompass me, leaping with joy." The transports of animals, under the influence of musical sound, will not be thought a mere invention of the fabulist, by those who have read Mr. Hogg's most interesting account of the dog, the companion guardian of his flocks, who was accustomed to join loudly and fervently in the psalm sing-

* "Of all the Fine Arts, music is that which has the most influence on the passions, and which the legislator ought the most to encourage. A musical composition of an intellectual character, if the work of a master, never fails to touch the feelings; and it has more influence on the mind than a good moral book, which convinces our reason, but does not influence our habits."

ing, at family prayers, in the house of the Scotch farmer, by whom our poet was then employed as shepherd.

Perhaps Dundee's wild warbling measures rise,
Or plaintive Martyr's worthy of the name,
Or noble Elgin beats the heavenward flame,
The sweetest far of Scotia's holy lays :

whatever the tune might be, the dog took a regular part therein ; and his howl realized, in one quality at least, Milton's description of "linked sweetness long drawn out."

MISCELLANEOUS.

MR. MENDELSSOHN arrived in London last Sunday.

HUMMEL.—We rejoice to hear of the recovery of this great musician from so alarming and painful a disorder, that his physicians had given him over, and his family were summoned around him. He is now at the baths at Kissingen, near Wartzburg in Bavaria, and happily in better health than ever.

LYCEUM.—A new romantic opera (from the German) entitled 'The Exile of Genoa,' is in active preparation at this house, and will be produced on Monday. Report speaks highly of it.

HAYDN AND NAPOLEON.—When the French entered Vienna after the Battle of Esling, Haydn was lying on his deathbed. By an express order from the Emperor, a double sentry was placed at the door of the venerable and dying Musician, to protect him from the chance of annoyance in his last moments.

HAYDN'S OPINION OF BRITISH MUSIC.—Haydn was so extravagantly fond of the Scotch, Irish, and Welch Melodies, that he harmonized many of them, and had them hung up in frames in his room.

THE MUSIC FESTIVAL AT READING, which will take place on the 3rd of October, in aid of the funds of the Royal Berkshire Hospital, will comprise a selection from the Sacred Oratorios of 'The Messiah,' 'Israel in Egypt,' and 'Redemption ;' Haydn's 'Creation,' Crotch's 'Palestine,' and Mendelssohn's 'St. Paul.' The principal vocalists engaged, are Miss Clara Novello, Miss Lockey ; Messrs. Alfred Novello, and H. Phillips. Among the instrumentalists are, Messrs. Cramer (who we presume will lead) F. Venna, Harper, T. Binfield, Abbott, Reinagle, Sharp, N. Binfield, Goodwin, W. Binfield, Davis, Wright, &c. A ball in the evening will conclude the Festival, at which Mr. Weippert, with his indispensable Quadrille band, will be in attendance.

HUDDERSFIELD CHORAL SOCIETY.—The lovers of music had a fine treat on Thursday evening last, given by the members of this society, in the large and beautiful room in the Philosophical Hall. The attendance was the largest ever held in Huddersfield, each member of the Hall being furnished with two admission tickets, besides 200 or 300 tickets having been sold.—*York Courant.*

MR. WILSON left London on Wednesday, having accepted an engagement in Edinburgh, previously to the opening of Covent Garden Theatre. He intends giving a series of Concerts in the north of Scotland.

MR. MORI, with his companions, will be at Reading in November.

CONCERTS OF THE SEASON.—Tuesday, July 25th, completed the list of the present season concerts, making in all the unprecedented number of 135. Of this number four have been held at private residences, six at the London Tavern, thirteen at Willis's Rooms, St. James's ; thirty-three at the Concert Room, in the King's Theatre ; and seventy-nine at the Hanover-square

Rooms, making the exact number 135. Of morning concerts there have been just forty-three, and of evening ditto more than double, viz. ninety-two.

The following letter has been addressed to the editor of *The Morning Chronicle* :—

Sir,—The disgraceful occurrence which interrupted the performance at her Majesty's Theatre on Saturday, (19th Aug.) has induced M. Laporte to publish a letter in some morning papers, the perusal of which has excited the indignation of every one acquainted with the principles on which this irregular establishment is conducted.

The plain statement of facts set forth by M. Ivanoff, in his explanation to the public, proves, what many artists of the theatre with whom I have conversed on the matter, can bear ample testimony to ; that the contents of M. Laporte's letter is a tissue of lies throughout ; that Grisi, Tamburini, and Rubini have all had recourse to the same expedient, to obtain their instalments over due, for which poor Ivanoff is insulted, persecuted with a process, and held up to contempt as a second-rate artist, daring to do what others, according to Laporte's insinuation, "ne'er presumed upon!" Another transaction occurring subsequent to the *émeute* before the curtain, which exhibits M. Laporte in no less favourable light, and is briefly told. I give it to the public as stated to me by the parties. Signor Marliani, on the part of Mme. Giannoni, demanded £45 in settlement of that lady's engagement ; to which Laporte hesitated, and pleaded in excuse, the troubled scene he had just enacted with the public, his inability to procure the cash, but with a solemn assurance, on his word of honour, he would pay Mme. Giannoni on Monday. "Sir," replied Marliani, "so thorough contempt have I for you and your word of honour, that I will accept of nothing but cash, or a check, for I am assured that it is your intention to quit London to-morrow morning," "Really, you are well-informed, Monsieur," replied the wily Frenchman, and after some farther attempts at shuffling, Laporte offered the sum of £30, which was accepted, and a receipt given for the whole debt. I could furnish numerous instances of breach of contract in almost every department of the theatre, but the above specimen will sufficiently inform the English public of the man in whom her Majesty the Queen of England, the aristocracy, and patrons of the most costly entertainment in Europe, have confided the direction of our Italian Opera—a man who has had the audacity to describe his subscribers and audience as "a flock of geese, who cackle till they become hoarse, and mean nothing"—such is his language in speaking of "an opera row." For the correction of abuses there is no remedy but publicity, and if you will not refuse the only medium by which the public can obtain a knowledge of what really transpires, M. Laporte will find the power of the press not so easily put down as the cackling of insulted audiences.

VERITAS.

PRIZE GLEES.

To the Editor of the Musical World.

Sir, can you inform me whether the adjudication of the prizes offered by the Manchester Glee Club, and the Liverpool Beefsteak Club, has taken place, and, if not, when it is to be decided. Yours respectfully,

August 29th, 1837.

A CANDIDATE.

We regret that we cannot furnish our correspondent with the information which he requests ; but perhaps some functionary connected with the above Societies will be so obliging as to do so, through the medium of our publication ; we have had several enquiries, from other quarters, on the same subject.—*Editor of the Musical World.*

NOTICE TO CORRESPONDENTS.

"A CONSTANT READER'S" letter will in all probability be serviceable hereafter: and he may be assured that an occasion shall not be lost in turning it to account. But circumstances connected with the domestic condition of the party have reached us, which demand *present* forbearance.

M. B. Thanks for the communication. Our correspondent has little notion of the difficulty we found in procuring the requisite materials. The disinclination on the part of individuals is remarkable. This has been the case with several of those named in M. B.'s letter. The other particulars included in it shall be attended to.

MA. PIO CIANCHETTINI. Many thanks for his pleasant communication. It shall be turned to account.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Czerny. Non piu andrai, Duet. COCKS
 — Tyrolean Air, Ditto. DITTO
 — The Plough Boy, Ditto. DITTO
 — Galop de Paris, (Hünten's)
 Ditto. DITTO
 — Handel's Chorusses of—For
 unto us. Lift up your heads.
 The Hallelujah. He gave them
 hailstones. The Lord shall
 reign; and Fix'd in his ever-
 lasting seat. Duets, with Flute
 Accompt. ad lib. DITTO
 — The same for Piano-forte
 Solo. Also. DITTO
 — Rondoletto on the Spanish
 Cachucha Dance, op. 475. Pi-
 ano-forte Solo. DITTO
 — Souvenir à Milan. Rondeau
 on an Air Milanese. Op. 444. WESSEL
 — Les murmures de Danube.
 Trois Nocturnes. DITTO
 — Les murmures de l'Elbe.
 Deux Nocturnes. DITTO
 — Teatro Buffo Londini, No.
 5. First Fantasia on Donizetti's
 Torquato Tasso. DITTO
 — Grand Duets for two Per-
 formers, No. 18. Concertstück
 on favourite Airs from Masani-
 ello, Pirata, of Paganini, &c.
 (complete edition). DITTO
 Flora and Pomona Galopades. G.
 Kunze. EWER
 Herz (H.) Fantaisie brillante sur
 des motifs de l'opéra, "L'Am-
 bassadrice" D'ALMAINE

VOCAL.

- Ganz (Moritz) Les concerts de
 Société, No. 2. Song, "The
 secret that lies in my heart."
 For Voice, Piano-forte, and Vi-
 oloncello obligato. WESSEL
 — Ditto, No. 3. Song, "Come,
 oh sleep." For Ditto. DITTO
 Gläser. Grand Scena from the
 opera "The Eagle's Haunt."
 Strength seems deserting me. DITTO
 "He reached the valley." With
 Guitar Accompt. by Eulenstein CHAPPELL

- Her Majesty's authorized version
 of the National Anthem, ar-
 ranged by Sir J. Stevenson, for
 1, 2, 3, or 4 voices. Piano-forte
 Accompt. Portrait of the Queen
 on the title. WILLIS
 Marschner. Quintett from The
 'Trophy. "Tis he, the felon
 seize!" WESSEL
 — Soprano Song from Ditto.
 — Ditto from Ditto. DITTO
 — "Oh let us make merry" DITTO
 — The
 huntsman as wont daily blew" DITTO
 The Eden. Song, words by Cowen,
 music by Stansbury. Litho-
 graphic view of the Eden and
 Corby Castle. WILLIS
 The evening bells. Song by G.
 Stansbury. DITTO
 The wild cherry tree. Ditto by
 H. K. Sayers. DITTO
 Victoria and England for ever!
 Song, M. Balfé. Portrait of the
 Queen on title. DITTO

SACRED.

- Mozart's Solo "Agnus Dei." No.
 14 of a Selection of Choruses
 by A. Bennett. CHAPPELL
 Thomas (of Strasburg) Sabbath
 Recreations, Nos. 2 and 3, for
 three Voices, with English and
 Latin Texts. WESSEL

FOREIGN.

- "Tic e tic e toc, mio bel moretto."
 Italian Ariette. CHAPPELL

MISCELLANEOUS.

- Franchomme. Souvenir de Nor-
 ma, Fantasia for Violoncello,
 with Piano-forte or Harp Ac-
 compt. CHAPPELL
 Ganz (Moritz) Mes loisirs. Six
 easy pieces, Book 2. Violon-
 cello, Piano-forte Accompt. WESSEL
 Rosenhain (J. of Francfort) Le
 Regret. Adagio sentimental,
 Violoncello, Piano Accompt. DITTO
 Walckiers. Op. 58. Six Grand
 Duets, for 2 Flutes concertante,
 No. 6 and last. WESSEL